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of a network half-hour*

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Deborah Norville
interview show*

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boost '92 as much as
expected, predicts seminar*

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*Cable's declining interest
in first-run movies may
benefit broadcasters*

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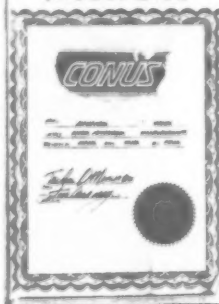


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ON THE EVE OF RTNDA
**State of the art:
Journalism**

THIS WEEK

**15 / TV NEWS:
MAKING LESS
COVER MORE**

Cutbacks and consolidation are the general rule in radio and TV news, both at the local and network levels. Revenue shortfalls have led not only to staff reductions but also to cuts in the number of newscasts at some stations; some news directors expect the new "do more with less" climate to be permanent, or at least long-term. On the flip side, NBC-owned KCNC-TV Denver is expanding its news, despite a tighter budget. News director Marv Rockford is gambling that the newscast bottom line will beat the expense of running syndicated programming.

Lean times at local stations force news operations to do more with less (page 15).

**17 / LAST WORD ON
CUTBACKS: DON'T**

As he prepares to depart Post-Newsweek Stations after 22 years as vice president of news, Jim Snyder warns that the current cutback mentality threatens the long-term health not only of news operations but of the stations themselves. "News is so important to a local station that it should be the last thing they cut," Snyder says in a BROADCASTING interview. "Those stations that have created a loyal audience for themselves are the ones that are going to survive."

**18 / NEW SEASON:
THREE NIGHTS, THREE
WINNERS**

Very strong ratings performances by *Murphy Brown* and *Designing Women* gave CBS a big win on the first night on the "official" new season. Tuesday, with high numbers for *Full House*, *Home Improvement* and *Roseanne*, belonged to ABC, and NBC took Wednesday. Overall, the three-network audience share on Monday was up one point from last year, while the three-network rating performance was up 4%. Shares dropped slightly over last season on Tuesday and Wednesday.

**19 / 'MARRIED'
SCORES IN SYNDICATION**

Married...with Children's syndication debut was a big hit for Columbia Pictures Television and the stations that bought it: in 21 of 27

metered markets the show earned double-digit increases or better in the time period compared to a year ago. The 27-market average over three nights was 8.7/17, representing a 40% ratings gain over a year ago. According to Barry Thurston, president, syndication, CPT, that's the best start for a new show in syndication since the launch of *M*A*S*H* and *Happy Days* in 1979.

**20 / PROSPECTS FOR
LOCAL DBS**

Two direct broadcast satellite proponents, Local DBS Inc. and Advanced Communications Inc., are moving ahead with plans that would allow local broadcasters to deliver signals to home-receive antennas in their local markets. Local DBS hopes it has enough customer commitments to warrant building three satellites for launch in mid 1995, '96 and '97. According to both proponents, the technology would provide each broadcaster with signal parity, whether HDTV or NTSC, within each beam.

**21 / SIKES: GOLDEN
AGE POTENTIAL**

FCC Chairman Alfred Sikes told the International Radio and Television Society that, even though the asset value of cable is now nearly double that of over-the-air TV, broadcasters are still the "lifeline" of the industry, providing local coverage of news and public affairs. He says that a commitment to quality



programming by the media and wider latitude from the FCC could produce a new "golden age" of television.

**23 / SPECIAL
REPORT: JOURNALISM**

The RTNDA convenes in Denver amidst recessionary pressures that are encouraging the news industry to do more with less. TV stations are cutting back on investigative units; small-market radio stations are finding that competition from new information sources is hurting their ability to fund and produce local news, and networks are looking for ways to enhance their presidential election coverage on tighter budgets. However, economic pressures have engendered changes that some may consider salutary: the networks have come to rely more strongly on their affiliates for spot news coverage; small, affordable videotape formats have been developed and successfully used in the field, and 24-hour local cable news services are providing access to community events that local newscasts can't cover.

**37 / NORVILLE
MAKES RADIO DEBUT**

Former NBC *Today* show

host Deborah Norville begins her three-hour nightly interview/call-in show on ABC Talkradio this week, approaching the audience with the message, "Life is great, but don't take it too seriously." Norville takes over the slot vacated by Sally Jessy Raphael, and hopes to create a "fireside chat" atmosphere by originating the show from the living room of her Manhattan apartment.

39 / AOR STATIONS SURGE IN BIRCH

Results of the Birch summer survey of the top 10 markets show that stations programing album-oriented rock posted the biggest audience gains, but the solid leaders continued to be urban contemporary and contemporary hits radio.

44 / THE FIGHT OVER PRODUCTION COSTS

In the studio-network finger-pointing over who's responsible for the high cost of TV productions, there is some agreement: long-term contracts with writers and producers and package deals with agents are major culprits. But each side blames the other for spawning the boom in these above-the-line costs. Behind the debate are

DBS proponents plan satellite distribution for local stations (page 20).



some big cost increases in the last five years: license fees charged the networks have jumped, on average, from \$275,000 per show to \$450,000, while studios' per-show deficits have climbed from \$50,000 to \$250,000.

48 / HIGH-COURT TV: SO NEAR, YET SO FAR

If Clarence Thomas is confirmed as the next justice, the number of Supreme Court members not opposed to TV coverage of oral argument will total five—a majority—but don't expect cameras in the chamber soon. Three justices—Byron White, Henry Blackmun and John Paul Stevens—are said to be strongly opposed, and there is said to be an understanding among the members that the decision, if made, be unanimous.

49 / RETRANS CONSENT BILL?

Representative Dennis Eckert (D-Ohio) is expected to introduce retransmission-consent legislation in the House—perhaps this week—either as standalone legislation or as an amendment to the current House cable reregulation bill. Meanwhile, S. 12, the Senate's reregulation package, appears headed for easy passage in early October.

50 / DROP IN MINORITY OWNERSHIP

Figures to be released next week by the National Telecommunications and Information Administration will show that minority ownership of broadcast properties has dropped substantially over the last two years. Jim Winston, president of the National Association of Black Owned Broadcasters, lays the blame on what he calls the FCC's abandonment of the

distress-sale policy, plus poor financial conditions that give sellers little incentive to use the minority tax certificate, which allows deferral of capital gains taxes.

56 / CABLE: MOVING OUT OF MOVIES?

Cable networks are saying that first-run theatrical movies are no longer as valuable as they once were, and broadcasters see hope for better prices in cable's abated appetite. Much will depend on whether the industry continues to hold back on buying once it depletes its current film inventory. Distributors like Warner Bros. say that prices are strong now and will stay that way.

60 / CBA: STATUS QUO OK

Its petition for FCC rulemaking is not a ploy to upgrade the secondary status of low-power TV stations, avers the Community Broadcasters Association. Rather, the group says, it merely wants a name change (from "low-



"Murphy Brown" helped carry CBS to big ratings win in season opener (page 18).

power television service" to "community broadcasters"), higher power allowances and a switch from five-digit designations to four-letter call names. Other broadcast TV associations, including the NAB, called the petition a "back door" request to gain primary consideration for HDTV spectrum that will be allocated to full-power stations during the next few years.

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AOR STATIONS POST TOP GAINS IN SUMMER SURVEY

Urban contemporary and contemporary hits radio continue to dominate biggest markets

Radio stations programing urban contemporary and CHR formats continue to dominate the top-10 markets, according to just-released Birch summer survey numbers, but the biggest gains were posted by album-oriented rock stations: in New York, Group W's WNEW-FM jumped from 4.3 to 5.3 after undergoing some format fine-tuning this year, and in Chicago, newcomer WWBZ-FM continued to improve, moving from 4.1 to 5.8. Other AOR gainers

included KITS(FM) San Francisco, growing from 2.4 to 3.2, WWDC-FM Washington, from 3.9 to 5.4 and CBS rocker KTXQ(FM) Dallas, from 6.4 to 7.7.

Market-by-market highlights include:
 ■ New York: Urban-formatted WRKS-FM gained slightly from the spring survey, from 7.5 to 7.7, to finish number one, while WQHT(FM) slipped ahead of fourth-place finisher WBS(FM). All-sports WFAN(AM) grew from 3.3 to 4.0, tucked in behind all-news WINS(AM) at

4.1

■ Los Angeles: CHR outlet KIIS-AM-FM edged ahead of spring leader KKB(FM). Capcities/ABC talker KABC(AM) went up from 4.6 to 5.4, and Howard Stern's new outlet KLSX(FM) inched up from 3.1 to 3.2.

■ Chicago: Urban leader WGCI-FM moved from 9.4 to 10.6, well ahead of WGN(AM) with 8.2. CBS CHR WBBM-FM retained third place with 7.4, well ahead of fifth-place WVAZ-FM at 4.5.

BIRCH SUMMER NUMBERS

Spring 1991 vs. Summer 1991

1. New York

WRKS-FM	Urban	7.5	7.7
WQHT(FM)	CHR	5.2	5.5
WNEW-FM	AOR	4.3	5.3
WBS(FM)	Urban	5.4	4.8
WCBS-FM	Oldies	4.3	4.1
WHTZ(FM)	CHR	4.0	4.1
WINS(AM)	News	4.4	4.1
WFAN(AM)	Sports	3.3	4.0
WXRK(FM)	Classic rock	3.5	3.9
WNSR(FM)	Soft AC	3.5	3.3
WOR(AM)	Talk	3.6	3.3
WQCD(FM)	Jazz	2.9	3.2

2. Los Angeles

KIIS-AM-FM	CHR	6.4	6.7
KKB(FM)	Urban	6.6	6.0
KLOS(FM)	AOR	6.3	5.6
KABC(AM)	Talk	4.6	5.4
KOST(FM)	Soft AC	4.6	5.3
KPWR(FM)	CHR	5.0	4.4
KROQ-FM	AOR	4.4	3.7
KLSX(FM)	Classic rock	3.1	3.2
KRTH-FM	Oldies	2.3	2.9

3. Chicago

WGCI-FM	Urban	9.4	10.6
WGN(AM)	MOR/Talk	8.0	8.2
WBBM-FM	CHR	8.7	7.4
WWBZ-FM	AOR	4.1	5.8
WVAZ-FM	Urban	6.7	4.5
WCKG(FM)	Classic rock	4.5	4.0
WUSN(FM)	Country	4.7	4.0
WLUP-FM	AOR	3.6	3.8
WXRT(FM)	AOR	3.2	3.8
WBBM(AM)	News	3.9	3.4
WNUA(FM)	AC	3.2	3.3

4. San Francisco

KMEL(FM)	CHR	8.5	9.3
KGO(AM)	News/talk	8.6	7.9
KSOL(FM)	Urban	4.1	4.6

KCBS(AM)	News	4.3	4.3
KIOI(FM)	AC	3.1	3.4
KSAN(FM)	Country	2.8	3.3
KFRC(AM)	Classic MOR	2.8	3.2
KITS(FM)	Modern rock	2.4	3.2
KNBR(AM)	Sports/talk	3.2	2.8
KBLX-FM	New AC	2.8	2.6

5. Philadelphia

WUSL(FM)	Urban	10.8	8.7
KYW(AM)	News	6.8	7.3
WMMR(FM)	AOR	8.1	7.2
WIOQ(FM)	CHR	6.6	7.1
WYSP(FM)	Classic rock	7.6	6.6
WPEN(AM)	Nostalgia	5.3	5.8
WXTU(FM)	Country	4.1	5.1
WDAS-FM	Urban	5.5	4.6
WEGX(FM)	CHR	4.7	4.5
WWDB(FM)	Talk	4.5	4.4

6. Detroit

WJLB(FM)	Urban	8.8	8.5
WJR(AM)	MOR/n-tlk	7.0	7.2
WHYT(FM)	CHR	7.3	6.2
WJZZ(FM)	Jazz	4.8	5.6
WWWW(FM)	Country	5.1	5.5
WCSX(FM)	Classic rock	4.4	5.3
WMDX(FM)	Urban	2.9	5.3
WDFX(FM)	CHR	4.6	5.2
WLLZ(FM)	AOR	5.9	4.4
WRIF(FM)	AOR	4.7	4.2

7. Washington

WPGC-FM	CHR	12.2	13.4
WKYS(FM)	Urban	6.4	6.3
WMZQ-A-F	Country	4.8	5.7
WWDC-FM	AOR	3.9	5.4
WGAY-FM	Easy	4.2	4.5
WAVA(FM)	CHR	5.2	4.2
WASH(FM)	AC	4.3	3.8

WCXR(FM)	Classic rock	3.3	3.8
WXTR-FM	Oldies	2.4	3.4
WMMJ(FM)	AC/Motown	3.3	3.3
WRQX-FM	Hot mix	3.1	3.3

8. Dallas-Fort Worth

KSCS(FM)	Country	11.0	11.0
KTXQ(FM)	AOR	6.4	7.7
KJMZ(FM)	Urban	4.9	6.1
KPLX(FM)	Country	7.2	6.0
KKDA-FM	Urban	7.0	5.9
WBAP(AM)	Country	4.3	5.4
KEGL(FM)	CHR	4.9	4.8
KVIL-AM-FM	AC	5.1	4.7
KZPS(FM)	Classic rock	3.0	4.0
KDGE(FM)	New rock	3.3	3.8

9. Boston

WZOU(FM)	CHR	10.0	10.8
WXKS-FM	CHR	7.0	7.9
WBCN(FM)	AOR	6.6	7.3
WBZ(AM)	AC	5.6	5.4
WRKO(AM)	Talk	6.2	5.2
WBMX(FM)	AC mix	3.2	4.2
WZLX(FM)	Classic rock	4.7	4.2
WHDH(AM)	Talk	3.5	4.1
WODS(FM)	Oldies	4.2	4.0
WSSH-FM	Easy	4.7	3.9

10. Houston/Galveston

KIKK-FM	Country	10.0	9.4
KLLO(FM)	AOR	7.6	8.1
KILT-FM	Country	6.8	7.7
KBXX(FM)	AC	3.3	7.5
KMJQ(FM)	Urban	7.1	5.5
KHMX(FM)	Mix	5.3	5.3
KRBE-FM	CHR	4.2	5.1
KODA(FM)	AC	4.2	4.8
KZFX(FM)	Classic rock	4.5	3.6
KHYS(FM)	Urban	2.5	3.4
KLDE-FM	Oldies	2.9	3.2

PROGRAMING

THE RISE AND RISE OF PROGRAM PRICES

Networks and studios point fingers at each other for increases over past six years

Nearly two weeks ago the four network television entertainment division presidents sat before a Hollywood luncheon crowd and repeated a common theme. If television production costs aren't brought more in line with economic realities, the networks will have to rely more and more on low-cost programing, like reality shows, in the short run—and in the long run may have to cut back the number of hours of prime time programing they air. Although blame for the exorbitant rise in costs is bounced back and forth between

networks and studios, depending on which executives are the featured speakers at a particular luncheon, the breakdown of costs to produce a half-hour show this season versus six years ago indicates that the increases are being shouldered by both entities.

In comparing license fees, the networks are paying an average of nearly 45% more this year for a half-hour series than they did in the 1985-86 season. "License fees have escalated well beyond the escalation of advertising revenues," complained one network execu-

tive.

Most notable for the studios is the bottom line, where the average deficit per show assumed by the studios is approximately \$250,000, five times the burden six years ago. That works out to an average of \$6.5 million in the red for each half-hour produced on a yearly basis.

"The cost of the actual physical production has not grown at an alarming rate," said Peter Tortorici, executive vice president, CBS Entertainment, "rather it has risen more along the lines of typical inflationary growth. Where things went crazy were the above-the-line costs, especially for writer-producers."

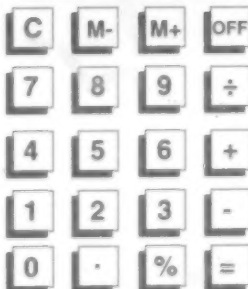
The explosion in compensation for writing and producing talent came during a year-and-a-half- to two-year period following the launch and growth in popularity of *The Cosby Show*, which signaled a return of the half-hour form after network observers had declared the situation comedy a dead format. "When comedies were deemed to be the next big thing, a lot of speculation was done and many writer-producer teams were signed to big deals," said one network source. "They [the writing and producing deals] were, and are, beyond what the market could sustain. Those deals don't make sense in today's environment, but they're still around," said another network executive. "There's a tremendous amount of overhead being amortized among episodes because of those deals," he said.

While both the networks and studios agree that long-term contracts tying up writing and producing talent is the area where costs have risen the most, both point the finger at each other for the development. Network executives commonly point out that the studios offered the deals to the writer-producer teams, while the studios argue that the networks decry those deals but turn around and insist on working with only those few people. "Do network programing executives fall in love with a talent for a particular show? Yes, but the amount that we'll pay for that talent has

THE COST OF A NETWORK HALF-HOUR

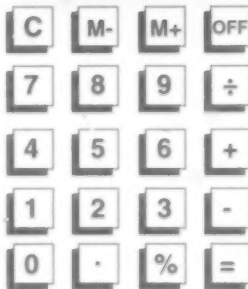
License Fee	\$275,000
Cast	\$40,000
Guest Cast	\$3,000
Writer	\$12,182*
Director	\$9,964
Below-Line Costs	\$150,000
Post-production	\$25,000
Producing Unit	\$40,000
Agent	\$3% 3% 10%
* \$6,310 for repeat	
Deficit	\$50,000

1985-86



License Fee	\$450,000
Cast	\$125,000
Guest Cast	\$10,000
Writer	\$13,969*
Director	\$12,685
Below-Line Costs	\$275,000
Post-Production	\$60,000
Producing Unit	\$125,000
Agent	5% 5% 10%
* \$7,235 for repeat	
Deficit	\$250,000

1991-92



changed," said a network executive.

One area that studios and the networks agree upon is the package deals made with agents. In the past, agents were given a package deal by the studio when they put together many of the components of a television series, including the star, writer, producer and director. For that service the agent was paid a per-episode fee and a percentage of the profits. Today, according to TV executives, agents are too often able to extract package deals by bringing only one component of the package.

"You have to start with the agents. Agents have to re-educate their clients about the environment. They have to lower their client's expectations. The agents as well as others took advantage of the exploding marketplace due to the growth of domestic syndication and the foreign market," said one network executive. "Package deals are troublesome because they represent such a big dollar figure. Nobody minds paying for a job well done, and many times agents do a wonderful job of putting a show together. But too often an agent uses the leverage he has by representing certain clients to extract a package deal," said another network executive.

"I don't think those [package deals] are a major part of the cost," said Jerry Katzman, agent at the William Morris Agency, and who represents English/Shukovsky Productions. "You're talking about \$15,000 an episode," he said, referring to the first percentage an agent receives for a package deal. "The major cost of a show is [caused] by the refusal of the networks to say no," said Katzman.

The 3%-3%-10% formula used most often in 1985-86 is still used today by agents; however, several studio sources said many agents are extracting "the more onerous 5%-5%-10% package," as one studio executive called it. The breakdown of the formula is as follows. The first figure is a percentage of the license fee paid to the agent for each episode. So if the license fee for a show that an agent has a package deal with is \$450,000, his weekly fee will be \$22,500. The agent receives this fee for the life of the show, and if for some reason the component (actor, writer, director, etc.) the agent brings to the show leaves the series, the agent continues to receive his percentage. The second figure is also based on the license fee, and the agent receives an additional 3% or 5%, depending on which formula is used. This percentage kicks in to the agent and is tied to the profitability of the series. The final percentage, and the one that can be the most lucrative to the agencies, is tied to the back-end, or syn-

dication, revenues of a series. For instance, when *The Golden Girls* was sold into syndication, industry reports put Buena Vista's licensing fees in upwards of \$200 million. Depending on what kind of deal was negotiated, if an agent had a package deal for the network run of the series, his back-end percentage could net him up to \$2 million in addition to the show's other revenues.

The cost breakdowns shown represent the major costs for a network half-hour filmed series produced in the 1985-86 and 1991-92 seasons. In most cases figures used are an average of costs given by studio and network sources. While

the figure shown for 1991-92 license fees is \$450,000, that figure can range anywhere from \$375,000 to more than \$1 million in special cases. Paramount, for instance, has been reported to receive approximately \$2 million an episode in license fees from NBC for the most recent renewal of *Cheers*. Also, director and writer fees used are scale and supplied by the Writers Guild of America and the Directors Guild of America. Those payments also have wide ranges depending on whether the script has been submitted by a first-time writer or the episode has been written by the executive producer. **-SC**

GGP'S DO-IT-YOURSELF STRATEGY

Producer has made specialty of prepackaged coverage



Winners are interviewed in GGP's 'Escape from Alcatraz Triathlon' coverage for NBC

No one was bitten by sharks," said a relieved Bob Horowitz, vice president and general manager of GGP (Golden Gaters Productions), in reference to the man-eating fish that he said followed the swimmers in the *Escape from Alcatraz Triathlon*. The remote production, taped two weeks ago in and around San Francisco Bay (for broadcast on NBC's weekend sports lineup Oct. 5 at 4:30 p.m.), is one of several creatively prepackaged events GGP has engineered to avoid the financial sharks who have circled production/distribution companies in recent years.

Presponsored network productions is an area where Horowitz sees the company "most aggressively creating new opportunities" over the next few years.

and is just one of several avenues GGP has carved out since its restructuring in 1978. Rather than receiving a straight license fee from NBC for the 90-minute *Alcatraz* special, GGP instead sold all the commercial time and corporate sponsorships itself and is buying the air time from the network. Although several production companies have made network time period buys in the past, GGP, under Horowitz's guidance, is honing the prepackaged concept with three hour-long *Tournament of Champions* skiing specials slated for telecast on CBS this fall and winter.

Also gaining a significant posture in syndication as the producer and distributor of sports and general information specials, GGP is going into the 1991-92

RATINGS ROUNDUP

	7:00 PM	7:30 PM	8:00 PM	8:30 PM	9:00 PM	9:30 PM	10:00 PM	10:30 PM	
Monday Sep 9	ABC 15.2/25		68. MacGyver [7.2/13] 6.4/12	8.0/14	1. NFL Monday Night Football—Wash. Redskins vs. Dallas Cowboys [18.9/32] 17.5/28	19.9/31	20.6/32	18.5/31	
	CBS 13.2/22		31. Evening Shade [11.6/20]	18. Major Dad [13.4/22]	11. Murphy Brown [14.9/23]	14. Designing Wm [14.4/22]	25. Northern Exposure [12.3/21] 12.7/20	12.0/21	
	NBC 11.2/18		18. Fresh Prince* [13.4/23]	39. Adv./Mark & Brian [11.0/18]	42. NBC Monday Night Movies—Blind Faith Part 2 [10.7/17] 9.9/15	10.4/16	11.0/18	11.4/20	
Tuesday Sep 10	ABC 14.7/26		17. Full House [13.7/25]	16. Who's the Boss? [14.0/24]	4. Roseanne [17.7/29]	6. Coach [16.3/27]	20. Barbara Walters Special [13.2/24] 13.7/24	12.7/23	
	CBS 10.5/18		23. Rescue: 911 [12.6/22] 11.9/21	13.4/23	54. CBS Tuesday Night Movie—83 Hours 'Til Dawn [9.4/16] 9.1/15	9.2/15	9.5/16	9.7/18	
	NBC 10.9/19		51. Matlock [9.7/17] 9.3/17	10.2/17	26. Heat of the Night [11.9/19] 11.4/19	12.4/20	39. Law and Order [11.0/20] 11.1/19	10.8/20	
Wednesday Sep 11	ABC 9.8/17		42. Dinosaurs [10.7/20]	37. Wonder Years [11.3/19]	26. Doogie Howser [11.9/19]	53. Davis Rules [9.6/16]	64. Anything But Love [7.7/14]	64. Married People [7.7/15]	
	CBS 13.0/23		62. Jake and the Fatman [8.2/15] 7.7/14	8.8/15	9. 48 Hours* [15.4/27] 14.3/23	16.2/26	16.2/28	15.0/29	
	NBC 10.7/19		15. Unsolved Mysteries [14.1/25] 13.1/24	15.0/26	47. Night Court [10.1/16] 9.9/16	10.4/17	63. Quantum Leap [8.0/15] 8.0/14	8.1/15	
Thursday Sep 12	ABC 7.4/13		76. ABC News: Line/Sand [6.2/11] 6.2/11	6.2/11	70. American Detectives [6.7/11] 6.2/10	7.1/11	54. Primetime Live [9.4/16] 9.4/16	9.5/17	
	CBS 11.4/19		39. Top Cops* [11.0/19] 10.2/18	11.8/20	47. Trials of Rosie O'Neill* [10.1/18] 9.3/15	10.9/17	21. Knots Landing* [13.0/23] 13.1/22	13.0/24	
	NBC 12.2/21		23. Cosby [12.6/23]	26. Adv./Mark & Brian [11.9/20]	12. Cheers [14.7/24]	35. Bob Hope 'n' Friends—Memories [11.4/19] 11.7/19	11.7/20	10.7/19	
	FOX 10.2/17		57. Simpsons [9.1/16]	60. True Colors [8.5/15]	34. Beverly Hills 90210 [11.5/19] 11.0/18	12.0/19			
Friday Sep 13	ABC 10.8/21		38. Family Matters [11.2/23]	50. TGIF Comedy Spec. [9.8/20]	46. Perfect Strang. [10.2/20]	47. Growing Pains [10.1/19]	31. 20/20 [11.6/23] 11.6/22	11.7/23	
	CBS 7.9/15		72. Fantastic Facts [6.4/13]	82. All in the Family [5.5/11]	59. CBS Friday Night Movie—Always Remember I Love You [8.8/17] 6.9/14	8.6/16	9.8/19	10.2/20	
	NBC 5.7/11		73. Real Life w/J. Pauley [6.3/13]	79. Expose [6.0/12]	82. NBC Movie of the Week Friday—Amityville: The Evil Escapes [5.5/11] 5.6/11	5.5/10	5.4/10	5.7/11	
	FOX 5.9/12		76. America's Most Wtd* [6.2/13] 5.5/11	6.9/14	82. Ultimate Challenge* [5.5/11] 5.5/11	5.5/10			
Saturday Sep 14	ABC 5.6/11		86. World Gymnastics Chm [5.2/10] 5.0/10	5.5/11	78. ABC College Football Special [6.1/12] 5.2/10	6.2/12	6.7/13	5.3/10	
	CBS 6.6/12		69. CBS Saturday Movie—Throw Momma From the Train [6.9/13] 6.7/14	6.3/12	7.2/13	7.3/13	79. Rewrite For Murder [6.0/11] 6.0/11	6.0/12	
	NBC 15.3/29		29. Golden Girls [11.8/23] 10.7/22	12.9/24	13. Empty Nest [14.6/27]	7. Nurses* [16.1/30]	2. Miss America Pageant [18.4/38] 18.1/34	19.1/37	
	FOX 6.3/12		70. Cops [6.7/14]	67. Cops 2 [7.5/14]	73. AMW: Lady Killer [6.3/12]	88. Best of the Worst [4.7/9]			
Sunday Sep 15	ABC 8.6/14	73. Life Goes On [6.3/11] 5.7/11	35. Am. Fun. H. Videos [11.4/18]	31. Am. Funniest People [11.6/18]	61. ABC Sunday Night Movie—A Fish Called Wanda [8.3/13] 8.2/12	8.1/13	8.5/14	8.4/15	
	CBS 16.6/27	2. 60 Minutes* [18.4/34] 16.8/32	5. Murder, She Wrote* [16.6/26] 16.0/26	17.2/26	8. P.S. I Luv U [15.7/25] 15.6/24	16.2/25	15.7/26	15.3/27	
	NBC 11.3/19	66. Adv./Mark Brian [7.6/14]	57. Eerie, IN* [9.1/15]	44. Man of the People [10.3/16]	30. Pacific Station [11.7/18]	21. NBC Sunday Night Movie—Problem Child [13.0/22] 11.5/17	12.9/20	13.1/21	13.9/24
	FOX 8.2/13	85. True Colors [5.3/10]	81. Parker Lws [5.8/10]	44. In Living Color [10.3/17]	51. Roc [9.7/15]	10. Married/Chdn [15.1/23]	54. Herman's Head [9.4/15]	87. Sunday Comics [4.8/8] 5.3/9	4.2/8

WEEKLY PRIME TIME AVERAGE

ABC 10.2/18

CBS 11.5/20

NBC 11.1/20

FOX 7.7/14

YELLOW =
1/2 HR WINNER

SEASON PRIME TIME AVERAGE

ABC 11.2/20

CBS 11.2/20

NBC 11.4/20

FOX 6.3/11

*—PREMIERE

NIGHTLY RATING/SHARE

RANKING/SHOW [PROGRAM RATING/SHARE]

HALF-HOUR RATING/SHARE

SOURCE: A.C. NIELSEN

CHANGING HANDS

This week's tabulation of station and system sales (\$250,000 and above)

WWIN-AM-FM Baltimore-Glen Burnie, Md. □ Sold by Communications Management National Ltd. to Almie Broadcasting Inc. for \$4.7 million cash. **Seller** is headed by Ragan Henry, who is also selling WKKV-AM-FM Racine, Wis. (see below). Henry heads Ragan Henry Broadcast Group Inc., licensee of one AM and three FM's. Henry also heads U.S. Radio, licensee of seven AM's and 10 FM's. **Buyer** is headed by Catherine L. Hughes, and is licensee of WOL(AM)-WMM(FM) Washington-Bethesda, Md. WWIN(AM) is full-timer with Black, AC format on 1400 khz with 1 kw. WWIN-FM has CHR, urban contemporary format on 95.9 mhz with 3 kw and antenna 298 feet above average terrain.

WCL(FM) Boyertown (Reading), Pa. □ Sold by Legend Communications of Pennsylvania Ltd. to WDAC Radio Co. for \$4.3 million. **Seller** is headed by Larry Patrick and is also licensee of WSOM(AM)-WQXX(FM) Salem, Ohio, and KMNS(AM)-KSEZ(FM) Sioux City, Iowa. Patrick also heads Signal Communications of New Jersey, which recently purchased WMTR(AM) Morristown and WDHA-FM Dover, both New Jersey, for \$7.3 million ("Changing Hands," June 3). **Buyer** is headed by Richard T. Crawford, Dan D. Crawford and Paul R. Hollinger and is licensee of WDAC(FM) Lancaster, Pa. WYCL has adult contemporary format on 107.5 mhz with 29.9 kw and antenna 611 feet above average terrain. **Broker: Blackburn & Co.**

WKKV-AM-FM Racine, Wis. □ Sold by Three Chiefs Company Inc. to UNC Media of Milwaukee Inc. for \$3.175 million. Terms: \$175,000 cash at closing, \$3 million in assumption of liabilities. **Seller** is headed by Ragan Henry, who is also selling WWIN-AM-FM Baltimore-Glen Burnie, Md. (see above). **Buyer** is headed by Edward Dugger III, who is principal of UNC Ventures Inc., specializing in financing for minority-owned communications businesses. WKKV(AM) has adult contemporary format on 1460 khz with 500 w day and 65 w night. WKKV-FM has adult contemporary format on 100.7 mhz with 50 kw and antenna 500 feet above average terrain.

WOBT(AM)-WRHN(FM) Rhinelander, Wis. □ Sold by Oneida Broadcasting Co. to Northwoods Broadcasting Inc. for \$850,000. Terms: \$300,000 cash at closing; \$400,000, seven-year note at 10%, and \$150,000 noncompete covenant. **Seller** is headed by Thomas P. Cleary, and has no other broadcast interests. **Buyer** is

PROPOSED STATION TRADES

By volume and number of sales

Last Week:

AM's □ \$621,899 □ 4

FM's □ \$14,756,812 □ 9

AM-FM's □ \$8,725,000 □ 3

TV's □ \$620,000 □ 2

Total □ \$24,723,711 □ 18

Year to Date:

AM's □ \$60,270,979 □ 200

FM's □ \$169,608,458 □ 207

AM-FM's □ \$191,063,972 □ 147

TV's □ \$926,654,200 □ 65

Total □ \$1,347,597,609 □ 619

For 1990 total see Jan. 7, 1991 BROADCASTING.

headed by Thomas (70%) and Robert Koser (10%), father and son; Dane Jensen (10%) and Thomas Walker (10%). Walker and Jensen have interests in licensee of WMAY(AM)-WNSI(FM) Springfield, Ill. Walker and Kosers have interests in WJMC-AM-FM Rice Lake, Ill. Walker also has interests in licensees of WOSH(AM)-WBGV(FM) Oshkosh and WKMQ(FM) Winnebago, both Wisconsin; WKKN(AM)-WMGN(FM) Rockford, Ill.; WCHT(AM)-WGLQ(FM) Escanaba and WCFX(FM) Clare, both Michigan, and is permittee of WHDU(FM) Lomira, Wis. WOBT is fulltimer with oldies format on 1240 khz with 1 kw. WRHN has AC format on 100.3 mhz with 25 kw and antenna 385 feet above average terrain.

WRJT(FM) Monterey, Tenn. □ Sold by First Media of Monterey Inc. to JWC Broadcasting for \$590,000. Terms: \$350,000 cash at closing and \$240,000

Continued on page 55.

VICTOR RUMORE

has acquired

WKZL-FM

Winston-Salem, North Carolina

From

NATIONWIDE COMMUNICATIONS, INC.

\$1,600,000.00

The undersigned acted as broker in this transaction
and assisted in the negotiations



Kalil & Co., Inc.

3444 North Country Club • Tucson, Arizona 85716 • (602) 795-1050

Inc., licensee of WKSG(FM) Mount Clemens (Detroit), MI. WXL(FM) Johnstown, OH, and WDIA(AM)-WHRK(FM) Memphis. Henry also heads U.S. Radio, licensee of WAKR(AM)-WONE-FM Akron, OH; WRAW(AM)-WRFY-FM Reading, PA; WCOS-AM-FM Columbia, SC; KIKR(AM)-KJZS(FM) Conroe, KHEY-AM-FM El Paso and KJOJ-FM Freeport, all Texas; WOWI(FM) Norfolk, WBSK(AM) Portsmouth and WQOK(FM) South Boston, all Virginia; WRXJ(AM)-WCRJ-FM Jacksonville, FL, and WAYV(FM) Atlantic City. **Buyer** is headed by Catherine L. Hughes, and is licensee of WOL(AM)-WMMJ(FM) Washington-Bethesda, MD. Filed Aug. 28.

■ **KGRD(FM) Orchard, NE** (BAL910828HS, 105.3 mhz, 100 kw, ant. 495 ft.)—Seeks assignment of license from Good Life Radio Inc. to The Praise Network Inc. for assumption of debts and liabilities of Good Life Radio. **Seller** is headed by Herbert P. Roszart (50%). **Buyer** is also headed by Roszart. The Praise Network has filed applications for authority to construct noncommercial educational FM's at Norfolk, NE, and Hays, KS. Filed Aug. 28.

■ **KRCV(AM) Reno, NV** (BAL910829EF, 1340 kHz, 1 kw-U)—Seeks assignment of license from Cat Broadcasting Corp., debtor-in-possession, to Rolando Collantes for \$30,000. **Seller** is headed by Douglas Trenner, and has interests in KNUC(AM) Paradise, NV. **Buyer** has interests in KSVN(AM) Ogden, UT, and KGEN(AM) Tulare, CA. Filed Aug. 29.

■ **WTRZ(FM) Moyock (Chesapeake, VA), NC** (BAL910829HX, 92.1 MHz, 3 kW, ant. 421 ft.)—Seeks assignment of license from American Eagle Communications Inc. to Willis Broadcasting Corp. for \$1.13 million ("Changing Hands," Sept. 9). **Seller** is headed by Jim Reese, and has no other broadcast interests. **Buyer** is headed by L.E. Willis, who is also selling WFSU-FM Union Springs, AL (see above). Filed Aug. 29.

■ **WR-T(FM) Monterey, TN** (BAL910823HF, 107.1 mhz, 1.5 kw, ant. 482 ft.)—Seeks assignment of license from First Media of Monterey Inc. to JWC Broadcasting for \$590,000. **Seller** is headed by Gerald R. Roberts, and has no other broadcast interests. **Buyer** is headed by Joe B. Wilmoth, who is licensee of WATX(AM) Algood, TN. Filed Aug. 23.

■ **KCUA(FM) Coalville, UT** (BAP910828HY, 92.5 mhz, 330 w, ant. 138 ft.)—Seeks assignment of license from Gene Guthrie to Community Wireless of Park City Inc. for \$18,812. **Seller** has no other broadcast interests. **Buyer** is headed by Blair Feulner and Dee McCarthy, and is licensee of noncommercial KPWC(FM) Park City, UT. Filed Aug. 28.

■ **WKVY-AM-FM Racine, WI** (AM BAL910826HJ, 1460 kHz, 500 w-D, 65 w-N, FM BAL910826HK, 100.7 mhz, 50 kw, ant. 500 ft.)—Seeks assignment of license from Three Chiefs Company Inc. to UNC Media of Milwaukee Inc. for \$3.175 million. **Seller** is headed by Ragan Henry, who is also selling WWIN-AM-FM Baltimore-Glen Burnie, MD (see above). **Buyer** is headed by Edward Dugger III and Constance W. Balthrop, and has no other broadcast interests. Filed Aug. 26.

■ **WOBT(AM)-WRHN(FM) Rhinelander, WI** (AM BAL910827HP, 1240 kHz, 1 kw-U; FM BAL910827HQ, 100.3 mhz, 25 kw, ant. 385 ft.)—Seeks assignment of license from Oneida Broadcasting Co. to Northwoods Broadcasting Inc. for \$850,000. **Seller** is headed by Thomas P. Cleary, and has no other broadcast interests. **Buyer** is headed by Thomas (70%) and Robert Koser (10%), father and son; Dane Jensen (10%) and Thomas Walker (10%). Walker and Jensen have interests in licensee of WMAY(AM)-WNNS(FM) Springfield, IL. Walker also has interests in licensees of WOSH(AM)-WMGV(FM) Oshkosh, WI; WKKM(AM)-WMGN(FM) Rockford, IL; WKMQ(FM) Winnebago, WI; WJMC-AM-FM Rice Lake, WI; WCHT(AM)-WGLQ(FM) Escanaba, MI; WCFX(FM) Clare, MI, and is permittee of WFDL(FM) Lomira, WI. Thomas and Robert Koser have interests in licensee of WJMC-AM-FM Rice Lake, WI. Filed Aug. 27.

Actions

■ **KBAS(AM)-KWAZ(FM) Bullhead City, AZ-Nee-dles, CA** (AM: BTC910705EB, 1490 kHz, 1 kw-U;

FM: BTCH910705EC, 97.9 mhz, 2.8 kw, ant. 1,571 ft.)—Granted transfer of control from Calvear Broadcasting Inc. to Green River Broadcasting Corp. for \$1.284 million. **Seller** is headed by Thomas M. Jones, and has no other broadcast interests. **Buyer** is headed by Jeffrey R. Morris (30%), Ronald G. Lundeen (35%) and Raymond A. Lindstrom (35%). Morris is a director of Pleasant Valley Broadcasting Corp., licensee of KRIM(FM) Payson, AZ. Jane, his wife, and Lindstrom hold 51% and 49%, respectively, of voting stock of Pleasant Valley Broadcasting. Action Sept. 3.

■ **WBKL(FM) Callaway, FL** (BAL910717HF, 103.5 mhz, 100 kw, ant. 475 ft.)—Granted assignment of license from Martin Communications of Bay County to Milblack Inc. for \$500,000. **Seller** is headed by Catherine Williams, and has no other broadcast interests. **Buyer** is headed by James T. Milligan (67.5%), James R. Martin (12.5%) and Gerline M. Pfeiffer (20%). Milligan and Martin are 75% and 25% partners, respectively, in M&M Partners, licensee of WNKs(FM) Columbus, GA. Martin and Milligan are 75% and 25% partners, respectively, in JRM Broadcasting Inc., licensee of WPNX(AM) Phoenix City, AL. Action Sept. 3.

■ **WRXJ(AM) Jacksonville, FL** (BAL910523EA, 930 kHz, 5 kw-U)—Granted assignment of license from WRXJ Inc. to Panamedia of Jacksonville Inc. for \$455,000 ("Changing Hands," May 27). **Seller** is subsidiary of Hoker Broadcasting, and recently sold co-owned WCRJ-FM Jacksonville, FL ("Changing Hands," June 10). Hoker Broadcasting is headed by Jay Hoker, and is also licensee of WMLX(AM) Florence (Cincinnati), Ky.; WDFX(FM) Detroit (sold pending FCC approval); KCFX(FM) Harrisonville (Kansas City), Mo.; and WOFX(FM) Fairfield (Cincinnati), Ohio. **Buyer** is headed by Susan Goldsmith (50%) and Carol Goldberg (50%). Goldsmith is sole stockholder of SMH Broadcasting Inc., licensee of WSBR(AM) Boca Raton, FL. Action Sept. 3.

■ **WMXY(AM) Hogsenville, GA** (BAL910719EB, 720 kHz, 10 kw-D)—Granted assignment of license from Tharpe Communications Inc. to T. Wood and Associates Inc. for \$5,000. **Seller** is headed by L.A. Wood Jr., one of principals of assignee. **Buyer** is headed by Wood (33.3%), Sara Beth Mallory (33.3%) and Keith Terrell (33.3%), and has been granted CP for FM station in Hogsenville, GA. Action Sept. 3.

SUMMARY OF BROADCASTING & CABLE

BROADCASTING

SERVICE	ON AIR	CY	TOTAL *
Commercial AM	4,988	235	5,223
Commercial FM	4,482	1,010	5,492
Educational FM	1,473	294	1,767
Total Radio	10,943	1,539	12,482
Commercial VHF TV	556	17	573
Commercial UHF TV	570	171	741
Educational VHF TV	124	3	127
Educational UHF TV	232	11	243
Total TV	1,482	202	1,684
VHF LPTV	209	151	360
UHF LPTV	699	808	1,507
Total LPTV	908	959	1,867
FM translators	1,868	347	2,215
VHF translators	2,703	82	2,785
UHF translators	2,331	308	2,639

CABLE

Total subscribers	53,900,000
Homes passed	71,300,000
Total systems	10,823
Household penetration†	58.6%
Pay cable penetration	29.2%

* Includes off-air licenses. † Penetration percentages are of TV household universe of 92.1 million. ‡ Construction permit. § Instructional TV fixed service. ¶ Studio transmitter link. Source: Nielsen and Broadcasting's own research.